

# BROKEN

I & II

(I) OBOE, BASSOON, & CELLO

(II) SOPRANO, BASSOON & CELLO

GREGORY CARL PFEIFFER

Written almost 6 years apart from each other, Broken (I) & Broken (II) are constructed using very similar methods. Broken (II) was originally completed in 2006.

The interval sequence that governs the pitch material for Broken (I) is:  
minor 3rd, Major 2nd, tri-tone, Perfect 4th, Major 2nd, minor 3rd, minor 2nd.

The interval sequence for Broken (II):  
m2, M2, Tt, P4, M2, m2, Tt.

Furthermore, the permutation of these interval sets was governed by a patterned sequence. As a useful metaphor, I assigned ascending intervals to the digit "0" and descending intervals to the digit "1". I then chose a pitch to begin, **B** for Broken (I) and **D#** for Broken (II). And starting with all ascending intervals for each set, [i.e. 000000 for Broken (II) and 00000 for Broken (I)] I systematically worked through all of the possible combinations of ascending and descending intervals, or more put more simply, all of the possible five and six digit combinations of zeros and ones, for these particular interval sequences.

As a consequence of this particular system, at least how it was applied to these pieces, the pitches were completely predetermined. However, Broken (I) does not use all of the pitch material that the system generated.

The lyrics in Broken (II) are an excerpt from Canto X of Dante Alighieri's Inferno.

Dedicated to my friend and colleague Steve Knopp.

G.C.P.

# BROKEN (I)

Gregory Carl Pfeiffer

$\text{♩} = 90$

Oboe

Bassoon

Cello

Ob.

Bsn.

Vlc.

*p*

*mp*  $4:3$

*p*

*mf*  $> p$

*f*

*p*

*pp*

*mf*  $\text{pizz. } 3:2$

*ord.*

*Fltg.*

*mf*

*mp*

*pp*

*mf*  $4:3$

*f*  $7:6$

*p*

*f*  $5:4$

*p*

*arco*

*fp*

*mp*

*pp*

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Ob. 16

Bsn.

Vlc.

*mp*  $\text{>}$  *p*

*f*

*mp* *p*

*ord.* *sul tasto* *ord.* *p*

5:4 3

Ob. 24

Bsn.

Vlc.

*mp* *p* *ppp* *pp*

*mf* *p* *pp*

5 5 3

Ob. 34

Bsn.

Vlc.

*pp* *mp* *p* *mp* *mf* *mp* *p*

*p* *mp* *p* *pp*

*p* *mp* *p* *pp*

3 5 7:6

5:4

Ob.

Bsn.

Vlc.

43

*p*

*f*

*mp*

*f*

*mp*

*sul pont.*

*pizz.*

*arco*

3:2

7:6

5:6

5:6

4:3

5:6

49

Ob. *mp* *f* *p* *mp*

Bsn. *ff* *f* *mf* *mp* *p*

Vlc. *pizz.* *arco ord.* *5:6* *pp* *p*

7:6 4:3

55

Ob. *p* *p* *espressivo*

Bsn. *mf* *pp* *p*

Vlc. *mp* *p*

3 3

65

Ob.

Bsn.

Vlc.

*pp*

*mp*

*pp*

*pp*

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